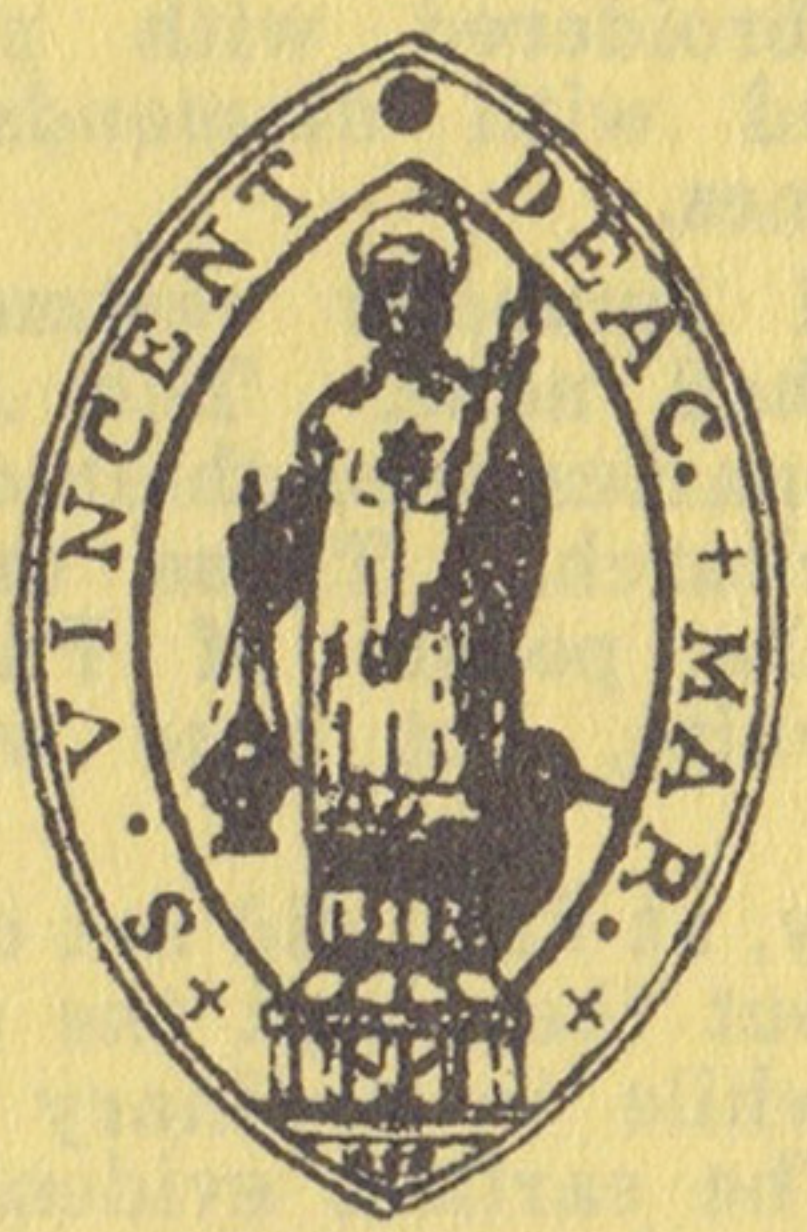
VESTMENTS

The Altar and Sacred Vessels Linens and Coverings



ST. VINCENT'S TRACT
No. 6

THE ORDER OF ST. VINCENT
FOR ACOLYTES

VESTMENTS

VESTMENTS (Latin-vestimentum, covering) garments worn in performing sacred ceremonies according to the regulations of the Church throughout its long life. The great object of special vestments is to emphasize decency in dress; to indentify and distinguish participants and types of services; to teach through the eye; and to adorn worship, especially the Holy Eucharist, "by which God is most honored and man is most blessed."

Almighty God directed Aaron and his sons to make "holy garments for glory and for beauty." Exodus 28:2 & 40. Fine twisted linen, fabric of blue, purple and scarlet, embroidered with pomegranates, and jewelled with diamonds and other precious stones.

Jews had symbolic vestments. Early Christians had none. The Apostles and First Missionaries used their ordinary garments in church. These ordinary garments of the people of Palestine were generally white, but blue was worn by women.

The clergy, at first, did not choose special vestments, but they kept the old-fashioned garments, while in ordinary life fashion changed. The earliest evidence of special vestments for the Eucharist is in the hint that the celebrant should wear clean and handsome garments. This and that particular garment would have associations, and these became identified in the minds of people with certain ceremonial habits and symbolism. So the vestments of the Church give unbroken continuity with garments worn anciently in daily life. Some worn today would be known to the very early Christians were they to return to this life.

After the 4th century, when the persecution of Christians ceased, vestments

were made of richer stuffs, and colors began to appear according to the different seasons of the Church Year. But the old shape of the vestments was very little altered. Eventually, each vestment was given a special meaning, and the Eucharistic vestments connected with our Lord's Passion.

So handed down to us, the vestments used in our worship, are an outward mark or sign that our Church is one through the ages, and a true part of the One, Holy, Catholic, Apostolic Church of Jesus Christ.

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VESTMENTS NOT STRICTLY ECCLESIASTICAL

THE CASSOCK

The Cassock with the cincture or girdle are the regular working clothes of the clergy. The Cassock is simply an old-fashioned sleeved waistcoat reaching down to the ground, as at one time was the custom. It is also worn by acolytes, servers, choristers and others who assist the clergy in divine services. Ordinarily it is black, and signifies separation from the world. Members of religious orders wear the habit of their order instead of a Cassock. Red and other colored Cassocks have developed, but their use can only be supported on sentimental grounds, however useful. Red Cassocks should only be used on Sundays and feasts, but never when the color for the day is purple or black, nor on a weekday unless it is a feast. At home a bishop wears a black Cassock trimmed with purple or red, signifying rule or authority. In church, purple; except in Advent and Lent, or when the color is purple or black, and then black with purple piping.

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THE GOWN is the product of the

Middle Ages, and is associated with seminaries and colleges. Sometimes the verger wears a gown for identification and dignity, but this custom has been borrowed from college practices and churches.

* * *

THE BLACK SCARF OR TIPPET

This is worn instead of a stole, and was derived from the almuce worn at Choir Offices such as Matins and Evensong, at first for warmth in cold unheated churches. It was black and lined with fur. The particular use of the scarf identifies a priest when vested, and participating in a service, especially one not sacramental.

* * *

THE HOOD

Formerly the customary head-dress of monks and mendicant friars for outdoors or in cold churches. It is also an outgrowth of the almuce, which included a cape over the shoulders. From this cape developed the university and college hood designating degrees from educational institutions. It has no religious significance.

* * *

THE BIRETTA

This is not a vestment. It grew from a round skull cap which was sometimes worn beside or instead of the hood. It is a stiff, square collapsible cap with three or four ridges on the upper surface, worn by all persons in holy orders. The color is usually black, but the pompom or tassel, sometimes in colors, distinguishes rank or degree. A bishop wears a purple biretta.

* * *

THE ZUCHETTO

This is a small round skull cap, worn by ecclesiastics, and sometimes by laymen when outdoor services demand a head covering. Purple for bishops, otherwise black.

fluids may easily be distinguished, but they may also be of precious metal. A small basin and towel are provided for washing the Priest's fingers. Also a box for Altar breads of silver or pewter may be used. They are usually kept on the credence table. The ablution cup is a small vase into which water is poured over the Priest's fingers after he has touched the sacred Host, and which he will not consume until he is ready to break his fast. A small towel is kept near this cup.

* * *

THE MISSAL AND MISSAL STAND

The Missal or "Mass-book" is the large book of prayers, and is properly placed on the Missal-stand at the Epistle side of the Altar, with the opening towards the Tabernacle and Cross. The rules in this book are called Rubrics, because printed in red, from the Latin word ruber, which means red.

The Missal-stand and Missal should be removed to the credence table from the Altar when not in use after the Eucharist.

* * *

THE ALTAR CARDS

One placed in the centre, one on the Epistle side and one on the Gospel side serve as an aid to the Priest's memory. They may be framed in metal or glass.

* * *

THE MONSTRANCE

The Monstrance or Ostensorium is a beautiful, richly wrought vessel, executed in various forms and designs, in which the Sacred Host is exposed for Benediction, and for public adoration. In the centre there is a receptable, called the Lunnula or Lunette—a little gold and glass case, circular or crescent in shape, in which the sacred Host reposes when placed in the Monstrance. This is removable.

LACE

A matter of taste, good and bad. Bad when used on a long, graceful flowing Surplice. Satisfactory on a Cotta or short Surplice, at the bottom and ends of the sleeves. Lace is an ornamentation which corresponds with the apparel of the Alb.

THE ROUND COLLAR

The high cut vest of a Clergyman for street wear is merely an abbreviated Cassock. The round collar finished off the Cassock-vest. It is probably derived from the starched ruff of Elizabethan days. It identifies a Clergyman.

* * *

For the DIVINE OFFICE, commonly called the CHOIR OFFICES, the Cassock and Surplice or Cotta are worn. Also at processions, various offices, rites and ceremonies. A Priest may wear in addition the Stole or Scarf, and a Biretta. However, the Stole is not properly the ornament unless the service implies priestly intention.

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LITURGICAL VESTMENTS

THE VESTMENT

Just as we speak of the "uniform" of a soldier, meaning not one garment only, but the whole outfit, so the series of garments over the Cassock at the Eucharist, is frequently called a Vestment. A Vestment generally consists of an Amice, Alb, Girdle, Maniple, Stole, Chasuble or Cope, and Apparels.

* * *

THE AMICE

(Latin—Amicire, to put on as a covering or wrapping around.) An oblong piece of fine linen which the Priest puts on first to cover the head, then the neck, and then spreads it over the shoulders of the Cassock. Formerly it was worn as a

Hood, until the Priest arrived at the Altar, when it was lowered and thrown back over his shoulders.

It was introduced probably in the 8th Century to cover the head and ears in a cold church. It signifies the recollection that should characterize the Priest in speech and sight. At the ordination of a Sub-Deacon the Bishop says, "Receive this garment, whereby restraint of the tongue is signified."

While he puts the Amice upon his head, the Priest says:

Place, O Lord, the helmet of salvation upon my head, to repel the assaults of the devil.

* * *

THE ALB

(Latin—Albus, white.) The old tunic, resembling the Hebrew ephod, worn under other clothes, in olden times, like our shirt. Workmen and soldiers wore a short tunic, while persons of dignity a long one down to the feet, and with sleeves. The name Alb is an adjective with the noun left out — Tunica Alba, or the white tunic. The white linen Alb covers the whole body reaching to the feet, and signifies purity. As white brilliance is the work of hard labor, just so purity is obtained and preserved only by earnest labor and mortification. The Alb represents the humanity of our Lord, in whose place the Priest approaches the Altar. It also signifies the white robe with which Herod clothed our Lord in His Passion.

When the Priest puts on the Alb he says: Cleanse me, O Lord, and purify my heart, that washed in the Blood of the Lamb, I may attain everlasting joy.

* * *

THE APPARELS

Squares or oblongs of embroidery sewn to the Alb front and back at the bottom, and sometimes on the sleeves near the

wrist. The original tunic had two long stripes of purple down it, called Slavus. These disappeared when they began to be used on the Dalmatic. The Apparels are useful in breaking and adding to the color scheme, thus making the color of the Vestments stand out more brilliantly. There is no rule of color for Apparels. They may also be used on the Amice, making a collar.

* * *

THE GIRDLE OR CINCTURE

The old-time tunic was girdled—bound around the waist with a belt or sash of some kind. It is usually a clean white rope about three yards long, and with moderate tassels. It may be colored, following the color of the day, but to small advantage, because hardly seen. It signifies the ropes with which our Lord was bound when taken captive. A symbol of continence and chastity, when putting it on the Priest says: Girdle me, O Lord, with the Girdle of purity and quench in me the fire of concupiscense; that the virtue of continence and chastity may remain in me.

* * *

THE MANIPLE

Derived from two Latin words, Manus and Pleo, meaning a handful or a bundle, like a folded handkerchief. It may be a relic of the napkin which formed part of some of the ceremonial uniforms of the Roman Empire. It has also been associated with a handkerchief used to mop up perspiration. Also, the towel carried on the left arm to be used in cleansing the sacred vessels. It is worn on the left arm just as attendants at a table carried a napkin. The Deacon also wears a Maniple at a solemn Eucharist, and it may be a symbol of the sacred calling of the ministry. It is not used in the Eastern Church, but the Priests wear cuffs, which

are sometimes called the right and left Maniple. The Maniple is marked with a Cross at the centre, which is kissed before wearing, and when removed.

It symbolizes the cords with which our Lord's hands were tied, and signifies the penitential, laborious and active life led by the Priest.

While he puts the Maniple upon his left arm the Priest says: Grant me, O Lord, to bear the Maniple of tears and sorrow; that I may with exultation receive the reward of my labor. Amen.

* * *

THE STOLE

The Stole is the Roman lorum, a long scarf worn by magistrates and officials, as signs that they are in office. It is usually about 80 inches long, and from two to four inches wide. Placed around the shoulders it signifies the Cross placed upon our Lord, and is symbolic of purity, dignity and power. Also the yoke of Christ, and the spiritual vesture of justice and immortality, of which we were stripped by original sin, and which our Lord regained for us through His Atonement.

One Cross is placed on it, in the centre, which the Priest kisses before putting it on; the ends may be decorated with other symbols. Placed around the neck, it falls over the breast, and the two halves cross each other, and are securely fastened with the Cincture. The crossing of the Stole on the breast signifies the yearning of the priestly soul for the love of God, which was lost in Adam's fall, and regained by the death of Christ on the Cross. When the Priest wears a Surplice, the Stole is allowed to hang straight down on both sides. When so worn, it reminds the Priest of his daily duty of expending his energy enthusiastically for the cause of Christ. The one thought when putting it on should be that

of service. A Bishop does not cross the Stole on his breast.

While the Priest puts the Stole on his neck he says: Give me again, O Lord, the Stole of immortality, which I have lost in the sin of my first parent; and although I, unworthy, approach Thy sacred Mystery, grant to me, nevertheless, everlasting joy.

* * *

THE CHASUBLE

It is the old paenula or planeta, a huge circular weather cloak, originally with a hood, which covered the whole body on a rainy day. In our day the military poncho is a survival. It is the principal Vestment of the Priest, and covers nearly all the other Vestments. Originally it was very full, and made to fall about in rich folds completely enveloping the wearer. It became known as the Chasuble, derived from the Latin word casula, which means "a little hut." It signifies the yoke and burden of Christ, and reminds the Priest of the ample charity of Christ which should embrace all men, and yet conceal it as under a mantle. The Priest clad in this sacred Vestment stands at the Altar in place of Christ, and although almost completely concealed is the intercessor pleading the love of Christ.

There is no rule about the ornaments on the Chasuble. There may be two Crosses, one on the front and one on the back. The Cross on the front to remind the Priest that he must humbly follow in the footsteps of Christ, and on the back that he must share the Cross bearing, and at least mildly suffer here for Christ's sake.

The Y Cross on the back may remind us of that lifting up of our Lord's Hands, which first on Calvary, now by way of representation on the Altars of the Christian Church, is the true and acceptable sacrifice.

Sometimes the front has thereon a

single bar, and some say that it reminds us of the pillar to which our Lord was tied and beaten. However, the Chasuble does signify the seamless purple robe.

Frequently it is richly ornamented, often with symbolism setting forth some particular commemoration.

Chasubles have been reduced in size from time to time, especially as an aid to travelling missionaries. The fuller design is called Gothic, whereas the reduced styles are medieval and "fiddle backs." When Gothic, the celebrant is usually assisted at various times, the Server holding back the folds to prevent sweeping the Altar. The bands of embroidery used for ornamentation are called orphreys.

When the Priest vests himself with the Chasuble he says: O Lord, Who hast said, My yoke is easy and My burden light; grant that I may be able so to bear it, that I may obtain Thy grace. Amen.

* * *

THE COPE

Cope means a cape, a long flowing Vestment, shaped like a cloak, without sleeves, open in front, and having a short cape attached to the back, which is usually ornamented with designs and fringes. Necessity, not splendor, introduced this robe. Its use began when the officiating Prelate moved from place to place in a procession as a protection against the weather. Thus the Hood on the back as a survival. Eventually the Cope came into use as a Vestment for processions and extraordinary offices, particularly when it covers up other Vestments to be used later, and frequently those of another color. It is a garment of dignity, and usually corresponds with the color of the day, although the color of the Cope may identify a penitential office prior to a service designated by another color.

It is fastened on the breast with a

"morse" or large clasp, sometimes worked into gorgeous designs and richly jewelled.

* * *

HUMERAL VEIL

(Latin—Humerus, shoulder.) The Humeral Veil is a long, wide, oblong piece of silk of gold cloth, suitably ornamented, worn over the shoulders by a Priest when he blesses the people with the Host in the Monstrance at Benediction or carries It in procession. He covers his hands with the ends of the Veil so that it, and not his hands, touches the Monstrance. He also wears the Veil when transferring the Blessed Sacrament from one place to another. At these times the Veil is white or gold. When the Sub-Deacon carries the Chalice or holds the Paten during a solemn Eucharist, he uses a Humeral Veil of the same color as the Vestments.

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THE DALMATIC AND TUNICLE

At a solemn high Eucharist, and on other occasions, the celebrant is accompanied and assisted by a Deacon and Sub-Deacon.

The Deacon wears: the Amice, Alb, Girdle, Maniple and Stole, but wears the Stole over his left shoulder, tied under his right arm.

In place of the Chasuble he wears the Dalmatic, so called because it first came from Dalmatia. It is a robe with wide sleeves, the under sides of which are slit, and it reaches to the knees and is closed in front and back. It is merely another tunic worn over the first (the Alb). It has kept the Clavus, the long stripes down front and back, and one across, richly ornamented, but some authorities suggest two.

The Sub-Deacon wears: the Amice, Alb, Girdle and Maniple. In place of the Chasuble or Dalmatic he wears the Tuni-

cle. It is merely a slightly shortened Dalmatic lacking the bar across the front and back, but some authorities suggest one. A Layman may serve as Sub-Deacon, but does not wear the Maniple.

Both the Dalmatic and Tunicle may have two full tassels suspended from the shoulders.

These garments typify the ministerial office; it being the Deacon to Minister to the Priest, and the Sub-Deacon to the Deacon.

As the Dalmatic and Tunicle are festal garments they are not used in penitential seasons, when the folded Chasuble is also used, and the Deacon may wear a Stole somewhat wider than ordinarily worn.

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THE BISHOP'S VESTMENTS

A Bishop usually wears an ordinary black Cassock edged with purple or red, at home, and a purple one in church. Purple symbolizes rank and dignity. A Cincture to match.

Since the 13th century THE ROCHET (tight-sleeved Alb) has been the ordinary Vestment instead of a Surplice. In the 18th Century the Rochet developed the "balloon sleeves" which today most Bishops are reducing or discarding. It probably belonged to the court dress of an English Bishop.

THE CHIMERE

This is a kind of Cassock of black or scarlet, without sleeves, worn by a Bishop over the Rochet.

THE TIPPET

It is similar to a Tippet worn by a Priest.

THE MOZETTA

The outgrowth of the Almuce. It is a short cape, worn above the Rochet, over

the shoulders to the elbows. It has a small ornamental hood.

THE MITRE

(Latin—mitra, hood) a folding cap of linen, silk, or cloth of gold, often ornamented, having two fringed lappets hanging down the back, worn by a Bishop (and an Abbot) on solemn occasions. It dates from the 11th Century. It is not used in the Eastern Church. It is laid aside when the Bishop is engaged in prayer. The Mitre is cloven in the midst, like the "tongues of fire" which fell upon the Apostles, to show that the wearer is a successor of the Apostles, and shares with them in the Pentecostal gift. The ribbons which fall from the back, called the Lappets, are survivals of the cords or bandages once used to wrap around the head holding a limp linen Mitre in place. He may wear the proper colored Zuchetto in addition under the Mitre (or Biretta.)

At a solemn high pontifical Eucharist, or at an ordination, a Bishop wears all the Vestments, i. e. Chasuble, Dalmatic, Tunicle, as well as the Amice, Stole, Maniple and Mitre.

At Confirmation he wears a Rochet, Stole, Cope and Mitre.

(A Bishop wears a Pectoral or Breast Cross. Anciently, Greek-Orthodox Bishops wore one containing a piece of the Crucifixion Cross. Thus the Pectoral Cross tradition. The Crozier, the Pastoral Staff, a symbol of Jurisdiction, is used only by a Bishop having Jurisdiction.)

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MONKS AND NUNS

Members of Religious Orders wear a habit. Each Order has a habit peculiar to it, and the colors vary. The Hood of the habit is used instead of the Biretta.

The Cowl is a loose Vestment worn over the frock in the winter season and during the night office. The other parts

of the monastic or religious habit are: the Scapular, a narrow strip of serge or other stuff, covering the shoulders and hanging before and behind down to between the knees and the hem of the frock; and the girdle or rope, which is generally ornamented with three knots, signifying the vows of poverty, chastity and obedience; and in some Orders, the sandals.

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THE COLORS

There are five standard liturgical colors in use in Western Christendom.

* * *

WHITE

Purity, joy, and the bright light of truth.

Used on any feast relating to Our Lord or the great mysteries of the Faith such as, Christmas, Easter, The Epiphany, The Ascension, Trinity Sunday and the Transfiguration. For a Saint, if not a martyr, including Doctors and Virgins; for the administration of Baptism and Confirmation, for Ordination, for Marriage, Churching of Women, Thanksgiving, on Anniversaries and Dedication Festivals. Also for services connected with the Blessed Sacrament, and the Burial of Children.

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GREEN

Hope, life, nature; used for the seasons of Epiphany and Trinity, reminding us that the season is ordinary.

* * *

RED

Fire, blood, love, zeal; used on Pentecost or Whitsunday, and during the Octave; on feasts of our Lord's Passion such as the Precious Blood, and the Exaltation of the Holy Cross; and on the feast of Martyrs.

VIOLET OR PURPLE

Penitence, humility, contrition and penance; used in all penitential seasons such as Advent, Pre-Lent and Lent; also on Vigils, Ember and Rogation Days, except the Ember Days of Pentecost, and the Vigil of the Epiphany. On Holy Innocent's Day unless it falls on a Sunday, and then red.

* * *

BLACK—The color of mourning. It is used in the solemn ceremonies of Good Friday, to commemorate the death of our Lord, and at Burials and Requiems for the repose of the souls of the faithful departed.

* * *

The early Church took over the colors of the Jewish Church; red, white and blue, and these were the prevailing colors until the Middle Ages. As there was no hard and fast rule several were used in addition to the five liturgical colors. Dark blue was frequently used instead of purple; yellow was used after Trinity and for confessors' days. Even brown was used in late Trinity.

Rose began to be used on the Third Sunday in Advent, and the Fourth Sunday in Lent.

Blue has been used on feasts of our Lady, St. Mary, and vestments made of gold cloth are used instead of white, red and green Vestments.

When the Blessed Sacrament is exposed the color of the vestments always corresponds to the feast or season. Of course black is never worn on such occasions.

So through the eye white signifies that a special great feast is being commemorated; red, a glorious martyrdom, or the Holy Spirit; purple, that penitential work is in order; black, that the dead are being commemorated; and green, that the season is ordinary.

THE ALTAR

St. Paul wrote, "We have an Altar." A church is an Altar with a roof over it. The Altar of sacrifice is the principal object in a church. An Altar built of stone is called a fixed Altar, whereas one of wood with the Altar-stone arranged so that it can be removed is called a portable Altar. A wooden Altar has a single slab of stone ten by twelve inches, marked with the five Crosses symbolic of the Five Wounds of Christ, on the top and in the centre. On this the Paten and Chalice are placed, and the Eternal Sacrifice is offered. It is called the Mensa.

The Altar may have a back (*Reredos*) screen of carved wood or stone; or a back (*Dossal*) cloth of silk or tapestry which sometimes harmonizes with the color of the day or season.

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THE PREDELLA

The Altar stands on an elevation called the Predella, with steps leading up to it, reminding us of Mount Calvary. The Crucifix reminds us that the sacrifice offered at the Altar is identical with the offering on Calvary.

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THE TABERNACLE

The Tabernacle, meaning tent, is the receptacle in which the Blessed Sacrament is reserved. Heaven is our home, but our Lord wills to abide with us sacramentally on earth which shall pass away. Hence, in a Tabernacle or tent. A VEIL of any material, golden, silver, or white, or the liturgical color of the day, except that black is not used, but purple at requiems, completely covers the top and sides of the Tabernacle, divided in front so that the door may be opened. When the Blessed Sacrament is within, the door is always covered. The Tabernacle is equipped with a secure lock, and when tenanted remains locked.

THE MENSA AND COVERING

The top of the Altar is called the Mensa, and is covered with three cloths. The two lower ones are usually the same size as the top, but the third, called the fair linen, of finer linen texture, extends to the floor on both sides. This one is usually marked with the five Crosses. To one of the under coverings there may be attached some lace which hangs in the front. Or to one may be attached the frontal, and to the other the super-frontal. The cloths are symbolic of the linens in which the sacred Body of our Lord was wrapped when laid in the tomb. They also serve as a protection should any portion of the contents of the Chalice be spilled upon the Altar.

* * *

THE CANDLES

There must be at least two Candles during the celebration of the Holy Eucharist. Four when a Bishop celebrates, and six at the usual sung Eucharist; seven when the Bishop pontificates; and twelve at least when the Blessed Sacrament is exposed.

On occasions of great solemnity additional Candles are used.

In addition to the six, sometimes called Office Lights, and which are lighted at Evensong and other sung services, the custom has developed of putting two others on, making eight. However, these two are put on only because they are not being carried as they should be to the place where the Holy Gospel is read. They are really "Gospel lights" and are placed on the Credence Table when not in use.

The light of the Candles represents Faith, which dispels the darkness of unbelief; its rising heavenwards typifies Hope, which continually tends upward to the possession of heavenly joys; the flame, Charity, which should burn in our hearts

for God and others and consume us by its intensity.

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If possible all Altar ornaments should be of gold and silver and not of base metals.

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THE SACRED VESSELS, Etc.

THE CHALICE

The Chalice (Latin—calix, cup) is the cup-like vessel which contains the wine and water, and after the Consecration the Precious Blood of our Lord.

Only extreme circumstances should allow other than a gold or silver chalice.

The Chalice reminds us of the cup our Lord used at the Lord's Supper, when he instituted the Blessed Sacrament.

* * *

THE PATEN

The Paten (Latin—patena, a flat dish) is a small plate of the same material as the Chalice upon which the bread is offered at the Offertory, later the Sacred Host. Together, the Chalice and Paten may remind us of the sepulchre in which the sacred Body of our Lord was enclosed until "the third day."

* * *

THE CIBORIUM

The Ciborium (Latin—cibus, meaning food) is the Chalice-like vessel with a cover, which contains the small Hosts for the Communion of the people. It holds the particles that have been consecrated, and rests within the Tabernacle covered by a white or gold colored tent or veil.

* * *

CRUETS AND OTHER SMALL VESSELS

The Cruets are two small flasks in which the water and wine are contained. They are usually of glass so that the two

fluids may easily be distinguished, but they may also be of precious metal. A small basin and towel are provided for washing the Priest's fingers. Also a box for Altar breads of silver or pewter may be used. They are usually kept on the credence table. The ablution cup is a small vase into which water is poured over the Priest's fingers after he has touched the sacred Host, and which he will not consume until he is ready to break his fast. A small towel is kept near this cup.

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THE CENSER

The Censer or Thurible is a vase-shaped vessel of metal, if possible gold or silver, with cover suspended by chains, used for burning incense at solemn offices of the Church. Glowing coals are placed in this vessel, and when the incense is sprinkled upon these coals, the smoke goes heavenwards and fills the edifice with a delicate fragrance. Incense is a granulated aromatic resin obtained from certain trees in eastern and tropical countries.

The Censer takes its name from the Latin word, incendere, to burn; and thuribulum, incense holder.

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THE INCENSE BOAT

The Incense Boat is a small, boat-shaped, covered vessel, which contains the Incense, and a small spoon with which to put the Incense into the Censer.

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THE PYX

The Pyx is a small metal case used for carrying the Blessed Sacrament to the sick. It is usually placed in a pouch which is suspended from the neck of the Priest and rests on his bosom.

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THE SANCTUARY LAMP

At least one lamp must be kept burning constantly before the Altar whereon is reserved the Blessed Sacrament. Usually a lamp is suspended from the middle of the Sanctuary with a red or white glass in which burns a flickering light fed with olive oil or wax.

ADDITIONAL LAMPS AND VOTIVE LIGHTS

In some Churches three and sometimes seven lamps burn before the Altar. Obviously three symbolize the Holy Trinity, and seven, the Gifts of the Holy Spirit. (*Revelation 4:5*). Before shrines and pictures a method of prayer; thanksgiving; self-denial and almsgiving; and a reminder of our vocation. (*Gen. 9:13-16*) (*Prov. 24:20*) (*S. Matt. 5:16*).

* * *

BELLS

The Sanctus Bell is a simple, single bell, rung at the Sanctus, just prior to the Consecration, and at each of the two Elevations of the Host and Chalice. It is commonly rung three times at the Priest's Communion, giving notice to Communicants to approach and take their places at the rail. When a bell is rung outside the Church at the time of the Consecration, to remind the community of what is taking place, it is called the Sacring Bell, from an old English word referring to the Consecration.

Another small bell may be on the wall of the Sanctuary so arranged that it may be rung when the service is to begin, or to warn those in the Church when the Priest goes to the Tabernacle to take therefrom the Blessed Sacrament. At that time all kneel until the Priest has left the Church.

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THE OIL STOCK

The Oils for Anointing are kept in a plain or ornamented box placed in the wall of the Sanctuary on the Gospel side, or in the Sacristry in the wall towards that side. The Oil Stock consists of three parts and holds the cotton and oil for the various unctions.

HOLY WATER VESSEL AND SPRINKLER

A bowl-shaped vessel having a swinging handle and provided with a sprinkler. It holds the blessed water known as a sacramental used in the blessings of the Church's ritual.

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LINENS AND COVERINGS

Pure linen is used about the Altar, and owes its origin to the fact that the Body of Our Lord was wrapped in linen before being laid in the sepulchre. Linen is emblematic of sincerity and purity of heart. The linens used in connection with the sacred vessels are:

THE CORPORAL

The Corporal (Latin corpus, meaning body) is a square white linen cloth from about fifteen inches square upon which the Sacred Host and Chalice rest, and upon which the Monstrance is placed at Benediction with the Host, or the Ciborium is placed at Adoration or lesser Benediction.

It is called the Corporal because our Lord's Body rests upon it. It is folded in nine squares and inwardly to catch any portion of the Host. When not in use, it is folded and placed in the burse.

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THE PALL

The Pall, a piece of linen from about six or seven inches square, usually stiffened, is used as a protection over the Chalice. It is just another Corporal.

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THE PURIFICATOR

The Purificator is draped over the Chalice, but only at the beginning and end of the Eucharist. It is used for cleansing the interior of the Chalice and the Paten and to dry the Priest's fingers.

THE BURSE

The Burse is a small square case or pouch, formed by joining two square pieces of material stiffened with cardboard, with an opening at one side. It is used as a container for the Corporal, and is placed upon the Chalice over the veil as the last of the coverings. It is made of the same material and corresponds in color to the Vestments which the Priest wears, and is usually embroidered.

When Holy Communion is given outside the time of the Eucharist, a Burse containing a Corporal is taken to the Altar, and the Ciborium is placed upon the Corporal.

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THE CHALICE VEIL

The Chalice Veil is a large, square cloth, of the same material and color as the Vestments of the Priest, used as a covering for the Chalice. It may be embroidered, and it is draped in front of the Chalice at the beginning and end of the Eucharist, but during the Eucharist when not in use it is folded and laid aside.

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THE DUST CLOTH

When the Altar is not in use it is covered with a cloth across the top. This cloth should be folded towards the centre, not rolled, from both sides in order to gather up all dust, and when replaced, unfolded so that the clean side of the cover only comes in contact with the fair linen. It should be shaken out and washed frequently.

The capitalization used in this tract is the compiler's own, and in many instances is for the purpose of emphasis.

(SIXTH EDITION)